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Georg Krieger, *Ökonomie und Kunst. Wechselseitige Beziehungen und regionale Aspekte* [Economics and Art. Their Mutual Relationship and Regional Aspects] (Abhandlungen zur Nationalökonomie Band 5) [Studies on Economics, vol. 5]. Pp. 266. Duncker und Humblot, Berlin 1996. DM 86.00. ISBN 3-428-08712-7.

*Economics and Art. Their Mutual Relationship and Regional Aspects* is based on a doctoral dissertation written at Nuremberg University which reflects the features typical of such a piece of work. It is not problem-oriented but rather enjoys delving into definitional issues such as “what is art?” “what is culture?” It is short on analysis and strong on classifications.

The claim made by the series editors (page 5) that this dissertation constitutes “pioneering work” and is “innovative” is, to say the least, overdrawn. The same holds for the author’s statement in the introduction (page 7) that “an economic analysis of art is unknown to most economists.” This is not so, at least not to reasonably

well-read scholars. It is by now generally known among economists that such eminent scholars as Baumol and Scitovsky in the United States and Blaug, Robbins and Peacock in the United Kingdom have been involved in the economics of art.

The first part of the book which is devoted to the general economics of art contains little new. It presents a partly useful compilation of published knowledge and the author reveals a reasonably good knowledge of the literature. The same topics, however, have received better treatment in many textbooks and monographs on the subject.

The second part is more interesting because the author undertakes an empirical analysis of the spatial supply of culture in Bavaria. Thus, he shows how many theatres, professional orchestras, museums and public libraries exist in the various towns of that German state. While it is not surprising that Munich is full of culture, the cultural intensity outside the capital city is astounding. This is particularly so when it is compared to the regions where culture is not as abundant. While the author does not make any cross-country comparisons, he shows that even small cities such as Coburg, Hof, Bamberg,

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Dinkelsbühl, Ingoldstadt, Landshut or Memmingen have public theatres (Munich has 17 public and 21 private theatres). This cultural density is due to historical roots: public theatres have often grown out of the theatres at the many princely courts existing before the German unification.

The book is useful for scholars interested in figures about

culture in a particular German state though the author does not go beyond official statistics. Bavaria may serve as an example for the supply of culture in (formerly) independent states. For other purposes, especially as a source of knowledge about the present state of art economics, it is less suitable as (even) better alternatives in the German language exist.